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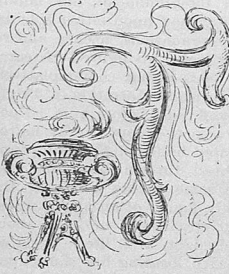
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THE DECORATOR AND FURNISHER.

A BACHELOR'S HOUSE.

THE NEW RESIDENCE OF MAYOR HUGH J. GRANT.

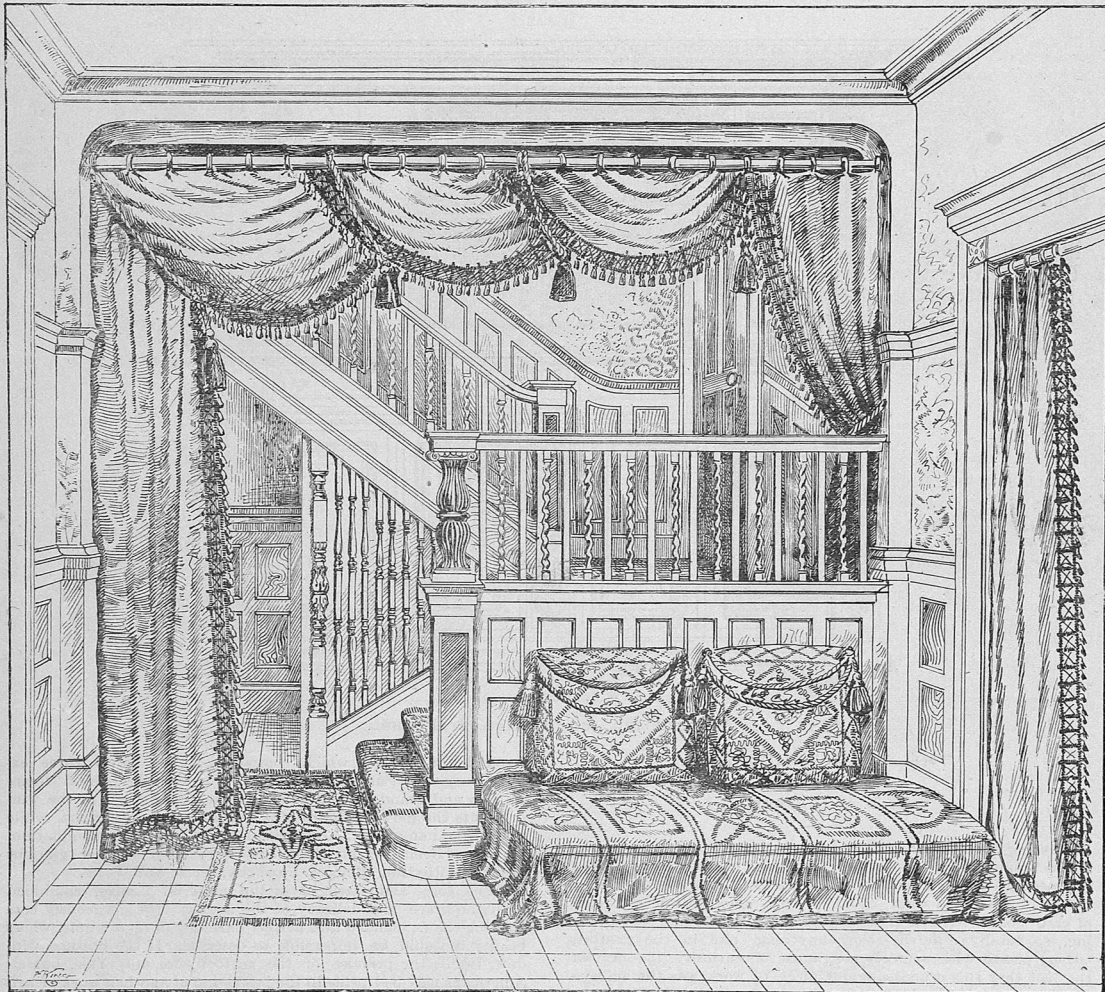


Renaissance lace and silk.

HE new home of our Mayor is situated on West 73d street, a few doors east of West End Ave. The house is of four stories, built of brown stone somewhat after the Moorish text. The interior has just been completed by Mr. C. A. Hutchings, in whose hands was placed the entire furnishing of the house. The entrance is of oak, richly carved in relief. The trimmings of the doors are old silver, and the vestibule door is finished with a heavy beveled glass, backed with

which are of a light shade of cinnamon red, looped very high with rope and tassel, after the Louis XIIIth period, beneath which are Imperial Irish point lace curtains. The coverings are of sage and cream brocatelle, and here and there a piece, odd in design, completes the arrangement of the room. The portieres are of sage velours, with ornamental embroideries in gold, backed with Renaissance tapestry, etc.

Upon leaving the drawing room, one enters the foyer Hall, most decidedly the feature of the first floor. Upon the left is a broken staircase of oak richly carpeted. The staircase is interrupted by an arch, which is beautifully draped in Titian velours of an orange red tone, embroidered with metal cords in a design of Henri II period. Facing the staircase is an oak mantel covering the entire side of the hall, faced with terra cotta and black tile, surrounding a generous fireplace, the fire dogs of which are blue nickel, unique in design. At each side of the fireplace is a heavy bog-oak monastery chair, fit companions to a divan opposite, covered with Oriental rugs and luxurious cushions. The floor is covered with a rug made of the tails of 1,015 Australian cats, a novel and rich floor covering. Next to this attractive spot is the dining hall. This room is the entire width of the house. Here we find another attractive fireplace,



FOYER HALL IN THE RESIDENCE OF MR. HUGH J. GRANT.

visitor's attention is attracted to a beautiful settle of richly carved oak, quaint in design, which is surmounted with a beveled mirror of generous dimensions, surrounded by an oak frame, also richly carved.

To the right is the door leading to the drawing room. The cabinet finish is of prima vera wood, beautiful in tone of color and finish. Likewise the mantel is of the same wood, embellished with relief carving, and faced with Mexican onyx. The walls are hung with velvet paper in relief, of a rich tone of creamy yellow, balance by a frieze of the same tone, all worked up to a soft delicate effect, harmonizing beautifully with the draperies,

onyx predominating, surrounded by fixtures of wrought iron, and conveniently by an old oak wood chest, mounted with bands of metal. The buffet, chairs and table are of antique oak, colonial in character. The hangings are of Venetian red velours, with Gobelins tapestry, and ornamentation embroidered in metal, rich but subdued in tone. The butler's sanctum is guarded by a beautiful screen of black oak, with a center panel of fruits and cupids painted in oil, the end panels being an intricate design in oak, cut through, showing a background of cloth of gold.

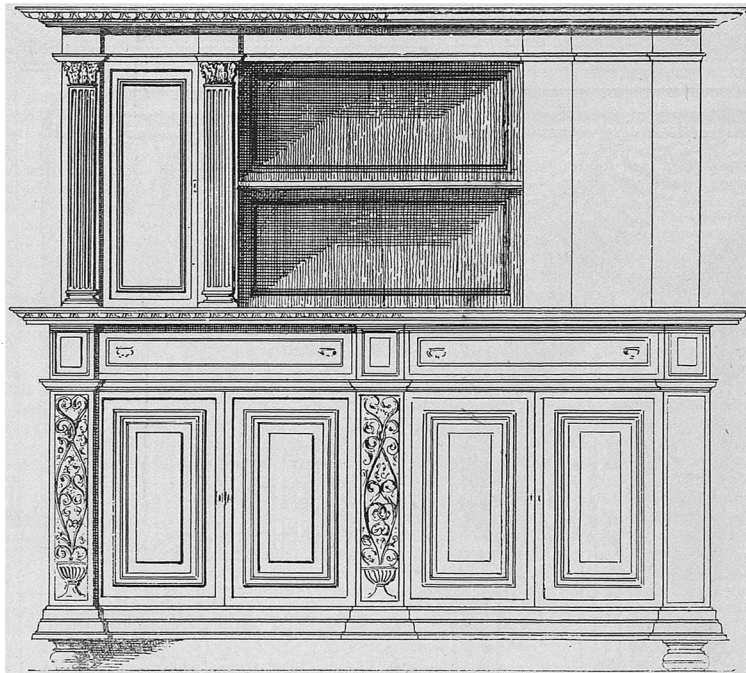
The library, which is the second floor front, is a larger and well lighted room; the windows forming a bay, which is draped

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with hangings of a plain fabric of olive wood with a design or tracing of scrolls in neutral shades of orange and blue. This room was evidently planned for rest and comfort, which appears to have been incorporated in the large leather divan and chairs in which one fairly sinks away when reclining in them. The table which is in the center of the room is of old oak, carved in relief, and mounted with bands of chased metal. Beneath the table is a footing made of the skin of a Siberian wolverine with head and claws intact. The walls are of an olive tint, mounted with a bold frieze of orange and blue, which in harmony with the red leather covering help to complete a room, warm and rich in effect.

The room on the rear is Mr. Grant's. The walls are hung in high coral tones, which create a pleasant background to the richly carved mahogany Louis XIII bedstead and dresser. Here is also a luxurious couch, upon which is thrown an eider-down coverlet of pink silk, faced with a silk brocade; also easy-chairs and an old fashioned rocker. Upon the dresser, table and everywhere are ornaments of chaste and delicate workmanship, all helping to make a beautiful room. The upper floors are completely furnished throughout. The fourth floor front is occupied as a billiard room, light and spacious, like the interior, which is bright and cheerful, completing a delightful home.

narrow and pointed, the Yale window is broad, expansive and of uniform height, being 23 feet 2 inches wide, and 5 feet 2 inches high. In design, it possesses the same breadth and originality, as in size and form, and graphically represents in detail, the component parts of education, which forms the artist's appropriate subject. In the central foreground of the middle section, a cluster of lilies are growing, and upon either side are figures representing the two great foundations, science and religion. Science upon the left embraces two figures—Research and Intuition, the former an aged seer, gazing contemplatively at the skull which he is holding, while Intuition, a bright alert youth, points eagerly to the flowers before him. Upon the right, religion is formed by Reverence, a devout gray haired man in an attitude of prayer, seated beside the ardent young figure of Inspiration, who with head thrown back and eyes raised to heaven, seems grasping some divine gift. In the center back-ground stands the lovely figure of an angel, whose wide spread wings, shadow the quartette before her, and about whose halo are inscribed the words light, love, life. Upon all sides are grouped angelic figures, each bearing her name upon the circlet of light about the head. Immediately behind the representation of science, stand side by side Devotion, Labor, Truth, and slightly to the left are Analysis and Perception.



A SIDEBOARD, BY WILLIAM J. FISCHRL.

THE YALE WINDOW.

BY B. L. LAMPREY.

During the late exhibition of the Architectural League at the Fifth Avenue Galleries, one of the most conspicuous positions was occupied by an immense colored cartoon. Many who paused before it, wondered what could be that wide, unframed stretch of card board, with its strange allegorical figures, and odd coloring, so totally different from anything else in the exhibit. Others passed with scarcely a glance of curiosity, ignorant of the fact that this crude, singular piece of work was the embryo of what is probably destined to be the finest stained-glass window in America. Those conversant with the art, and able to appreciate the magnitude of the conception and the promised beauty of the execution, viewed with sincere admiration this master-piece of Mr. Louis C. Tiffany, and felt that the fruition of his genius, would prove the crowning pride of Yale. Mr. S. B. Chittenden, of Brooklyn, has presented to the college, a new library building, an elegant structure, designed by Mr. J. C. Cady; and this princely gift, includes the window, for which Mr. Tiffany has prepared his beautiful cartoon. Adjoining the main workroom of the Tiffany Glass Company, a smaller room has been especially erected for the building of this window, and a corps of the finest glass workers will begin upon it at once.

Differing from the usual ecclesiastical window which is long,

Around the figures which compose religion, hover three exquisite spirits—Purity, Faith and Hope—while behind them, solitary and grand, stands Law. At the extreme left of the window, sits the glowing figure of a woman, representing Art, while above her hang a shadowy trio, Form, Color and Imagination. On the extreme right, Music sits, surrounded by her glorious quintette Rhythm, Melody, Harmony, Verse and Voice.

The force and strength of the material figures, combined with the grace and delicacy of the angelic; the gorgeously contrasting colors, blended into perfect harmony, form a whole, whose beauty it would be impossible to describe. If the finished window, fulfills the promise of the cartoon, not only Yale, but all Americans may feel pride in the possession of another work of art.

A SPECIALLY prepared cloth for polishing ornamental brass—scroll work may be made by dissolving 60 grains of Marseilles soap in 300 grains of water, and adding thereto 30 grains of tripoli. The mixture is colored red, by means of fuchsine, and the cloths well saturated in the mixture, and afterwards dried. In France cloths so prepared are readily procured, and are known under the name of "*serviette magique*."

THE DECORATOR AND FURNISHER sends out a January number that will be found invaluable in every household. This delightful periodical reflects great credit on the energy, taste and judgment of its editor.—*Boston Traveler* January 8.